

## State's Chamber Of Commerce Has 150th Birthday

### One Thousand Members Hear Felicitations Read From Britain's King

## Two Governors Speak

### Edge Urges Building of Ve- hicle Tunnel; Whitman Promises War Support

One hundred and fifty years ago last night twenty New Yorkers met at the Franciscan's Tavern, which stood at what now is the corner of Broad and Pearl Streets, and organized the Chamber of Commerce of the State of New York. About a thousand members gathered at 65 Liberty Street yesterday noon to celebrate the chamber's 150th birthday party.

While the meeting was a birthday celebration, it had a war atmosphere. The little gathering a century and a half ago also probably had a tinge of war flavor. E. H. Outbridge, president of the chamber, read this:

"The founders of the Chamber of Commerce and the founders of the American Union were one and the same body of men. When they met on April 5, 1768, to establish their commercial society they had been for three years in the forefront of the steadily rising tide of indignant opposition to taxation without representation, which was to culminate seven years later in the Revolution. They were engaged, some of them unconsciously, in founding a free and independent Republic at the very moment when they came together to form a union of merchants in the interests of the peaceful pursuits of commerce."

Felicitations from King George

Mr. Outbridge read the above from "A Chronicle of One Hundred and Fifty Years," which is a history of the chamber compiled by Joseph Bucklin Bishop in collaboration with the committee in charge of anniversary celebration arrangements.

The chamber received anniversary felicitations from the King of England and two birthday presents of historical interest.

One present was given by John I. Waterbury, a member of the anniversary committee. It is a chair from Franciscan's Tavern. It is said to have been George Washington's favorite chair.

The other gift was a gavel made from one of the hand-hewn oaken rafters of the tavern. Robert Olyphant, president of the Sons of the Revolution in New York State, presented it in behalf of the society. It was accepted by Mr. Outbridge.

"Does it not typify to us the hearts of oak which those great men of the past possessed? And is it not a symbol of the immortal of law and order, and should we not take this memento in the spirit that we, too, now in this great crisis of our nation must prove that we are of oak and not of straw, and strong and sound and true? Now that all the world is divided into two great camps—those who believe in liberty and freedom and those who believe in slavery and oppression—should we not declare that we will stand with the side of law and order and freedom until those who wish to live by the sword have perished by the sword and that we will stand with the side of law and order, justice and freedom once more for all mankind?"

Two Governors are Speakers

The Governors of New York and New Jersey were among the speakers. Governor Edge urged the building of the proposed tunnel for vehicles. Governor Whitman, after dwelling upon the great part the Chamber of Commerce has played in the past of the city and nation, said:

"As a citizen of this city and as the Governor of your state, I take great pride in the record of the members of this organization and of the city and state in which they have upheld the national government in the prosecution of this war."

"I know that until this war is over the government will continue to have this same unanimous support. In your behalf, therefore, I pledge to the President of the United States our resources, our funds, our men and our sacred honor."

Only a few days ago," said Dr. Butler, "under circumstances that perhaps might have confused the issue, when the citizens of Wisconsin went to the polls they voted three to one for America."

Defines Real Americanism

"But, gentlemen, our Americanism must be more than three to one. We want an Americanism that is unambiguous and solid to the core, that cannot be deceived by empty phrases and empty promises, that is not a mere chatter, that is not a mere lure from its purpose by temptations to discuss peace with pirates and tyrants."

"Given that Americanism, the future of this great nation is secure. Given that Americanism, it will defend itself from every foe. And when our successors meet in this hall a century from now, they will look upon a New York that is more people than New York that was born here. It will be a city that will have the population, the wealth and the power of an empire, a city that will sit here at the nation's table, testifying to opportunity, to liberty and to civilization, a proud witness that in a great world war of the twentieth century, which Teutonic greed and barbarity forced upon us, this city was protected and protected herself, and stands out as a monument to a free people's victory."

Russian Refuses to Fight

Balks at Signing Questionnaire; Is Locked Up

Michael Kowale, a Russian, of 188 East Third Street, is not a fighting man. He refused to sign his draft questionnaire and declared that he would not become a soldier unless he was assigned to the Russian army, which does not fight.

Kowale was arrested yesterday and taken before United States Commissioner Hittencamp, who held him in a cage for the grand jury for failure to comply with the draft regulations. He had brass knuckles on when arrested.

## On the Screen

### "Hearts of the World," New Griffith Picture, Scores Big Successes

After having seen "Hearts of the World" there are certain melodies which always will mean certain persons to us. For instance, we never shall hear "Connoisseurs La Pays" without thinking of sweet Lillian Gish and Bobbie Harron, the Girl and the Boy. "Peek-a-Boo" will always bring to mind the "Littlest Prether" and the air which Anna Held used to sing in her heyday. "Oh, it's lovely to be married" always will mean Dorothy Gish, the "Little Disturber."

The orchestra had a wonderful way of introducing the characters in the picture with their own special tunes, and it was most effective. To indicate the various moods of these people the same tune was played at a dozen different minor keys and was syncopated. It may have been done before, but we never have heard it.

The Griffith picture had its first public presentation last night at the Forty-fourth Street Theatre.

Being comparatively new in the motion picture world we never had seen a picture before, but, of course, every one is familiar with the Griffith girls and the Griffith spectacle, which are different from all else on the screen.

It is not that the Griffith picture has more music in it than any other war picture. It isn't because it shows in the trenches as it is, for all motion picture houses show authentic war pictures. It is because it isn't because the music is so wonderfully beautiful, not because the cast is well chosen and the story interesting.

It is because every character in the play is real. Either Mr. Griffith has a genius for selecting his casts or else he has the power to infuse in his actors something of his own genius. But whatever it is, it is a thing that again to the people who watch the shadows on the screen, and it is a thing not to be analyzed.

Dorothy Gish as the "Little Disturber" does quite the most delightful bit of character acting that is ever has been our good fortune to witness. She is wilful and truculent and defiant and brazenly coy, and the emotions are registered on her saucy little face with such rapidity of change that it is a thing to watch.

Just as though she had been playing her part on the spoken stage, her entrances and exits were greeted with rounds of applause.

Lillian Gish as "The Girl" was quite as clever in an entirely different sort of role. She is a combination of all the Griffith girls who have gone before. Robert Harron did some remarkable work in the role of Douglas Alexander, the Boy, and little Ben Alexander was the sweetest child the screen has ever offered.

In the last horrible scenes, when his limp body was discovered under the ruins of his home, it went up from the spectators, and then they found that he was only fast asleep.

Robert Anderson is another one who is able to make you understand everything that a person like Monsieur Cuckoo is apt to think in love or war. There was not a jarring note in the whole performance, and the scenes were woven in so cleverly that it was impossible to tell whether one was gazing on real emissaries of the gods or on super-dressed up in helmets to represent the men in the line.

At any rate, the spectators would take no chances, and they hissed loudly every time a German or a pseudo-German came within range of the camera.

The story of the American painters who live in France. The Girl Marie is the daughter of one painter and Douglas the Boy is the oldest son of the other. It is spring when Marie comes home from school and the two children fall in love with each other just because they are handsome and young and the buds are bursting.

The "Little Disturber," too, falls in love with Douglas. He is a fellow and there that if he could resist any temptation he might encounter during his lifetime.

The Great War begins while Marie is busy making her wedding gown, and Douglas and all of the sweethearts and husbands of all the women march away to battle.

Then comes the story of the war, with its scenes which are so much more real than anything which has been done before.

The picture shows the terrible struggle for existence by those who are left behind in the devastated villages and the cruelty of the Hun to the women who are left behind.

Lillian Gish does some wonderful work in her scenes when she wanders out into No Man's Land to look for her husband. She is alone and she is dying, she falls exhausted beside him and lies down with her head on his heart, which has ceased to beat.

The happy ending for the central figures does not make the story seem unreal, for it all comes about so naturally and there is so much that is sad and gruesome. But through it all was the glow of feeling that it was not their war, but our war, but when swarms of heavy Germans fell on our boys in the trenches and attacked them with bayonets and the butts of rifles there was not a man—nor a woman—in the theatre who would not have given his or her life to have killed one of the Huns. That is what a Griffith picture does to you.

Mr. Griffith really appeared in answer to the applause at the end of the picture, but he stopped in the middle of his speech and left the stage without finishing his sentence. He thanked the present and asked them to support with their last ounce of strength the men fighting in the war. H. U.

Yvette Guilbert Gives a "Causerie"

Yvette Guilbert gave another of her "causeries" yesterday afternoon at the Maxine Elliott Theatre. This time it was Francis Jammes, vivid etcher of France, contemporaneous and modern, who was honored by her interpretation.

The "causerie" consisted of a little comment and a great deal of recitation, with the usual Guibertesque pantomime, in which Yvette, with her mystic face, then Mme. Guilbert called G. Ferrar's tunes into service for occasional half lyrics.

Her singing voice was less resonant than usual, and asked less to be heard than her exquisite diction and the infinite resources in gesture and facial expression which she commands carried her audience through nearly two hours of friendly chuckling, inter-spaced now and then with a furtive glaze.

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